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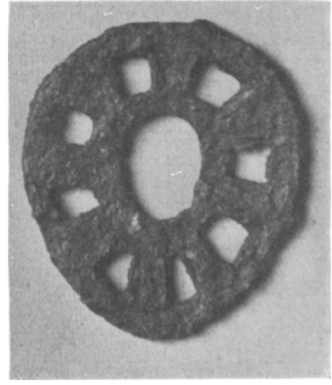
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SWORD GUARDS OF PRIMITIVE JAPAN
FIFTH TO SIXTH CENTURY A. D.

PRINCIPAL ACCESSIONS

PRIMITIVE JAPANESE ARMOR.—The Imperial Museum at Ueno Park, Tokyo, has recently sent to the Metropolitan Museum in an exchange an important collection of primitive Japanese arms and armor. It includes the best of the duplicates gathered by the authorities of Japanese archaeology during a period of many years and is therefore an acquisition of uncommon value. And especially is it timely since the Museum's newly developed exhibit of Japanese armor is inadequately represented in "primitives." The objects now received include, best of all, one of the very large two-edged copper spear-heads (*tsukushi-boko*) characteristic of the region of Tsushima. They are exceedingly rare and of great antiquity, dating probably earlier than the Christian era, and prior to the period of burial mounds. The remaining objects are later, but antedate the year 700 A. D. They include armor and spear points of bronze and iron, early sword blades, three important sword guards, one of which is encrusted with gold, fragments of early scale armor, and of a corselet: there is also a primitive helmet. Among horse trappings are a stirrup, bit and cross-shaped (bronze) ornaments.

At the present time, then, the Museum's materials for illustrating early stages in the evolution of Japanese armor are reasonably complete; for, in addition to the foregoing objects, there are represented: —a well-preserved corselet of the "Jimmu Tenno style," several models of burial mound images (which came to be placed in the barrow in lieu of the attendants, horses, etc. of the dead personage) and a number of interesting horse trappings, including a saddle-bow encrusted with gold. The Japanese civilization of this early period, judging from these objects was clearly of a high order, closely paralleling for example, that of contemporary western Europe.

A GIFT TO THE COLLECTION OF ARMS AND ARMOR.—The Museum has recently received as a gift from a Trustee, Mr. Rutherford Stuyvesant, an interesting Turko-Austrian cannon, dating from the late seventeenth century, which possesses the original carriage, retaining its color, red and white, and reinforced with ornamental bands of wrought iron. Cannon of this type, as Baron Potier of Vienna points out, were used extensively during the epoch of the Turkish operations around Vienna: they are exceedingly small (5 ft. long and 15 in. high) and

could be rapidly transported without the aid of horses even over the roughest mountain roads. The barrel is of Damascus style and is decorated with a foliated design of silver, inlaid. It carried a ball only three-quarters of an inch in diameter. Specimens similar to the foregoing are found in a number of European arsenals, and two specimens of the same type have recently been added to the collection of the King of Roumania.

A GIFT OF LACE.—A very beautiful example of Carrickmacross cut work is shown in the handkerchief presented by Mrs. Annie Stedman Wheeler, through her daughter, Miss Gertrude Wheeler. Palliser states that Carrickmacross is identified with some of the finest *guipure* that Ireland has produced. The industry dates back to 1820 and is the oldest on the island. The work is of two kinds; the first, like the piece under consideration, is of "cut cambric *guipure*"; the second, which is perhaps the older of the two, is of "cut cambric *appliqué*" on net. The design consists of a well-balanced arrangement of thistles and leaves, the intervening space being filled with small leaves of the shamrock connected with buttonhole *brides* embellished with many small *picots*.*

AN ADDITION TO THE CROSBY BROWN COLLECTION.—The Crosby Brown Collection of Musical Instruments has recently been enriched by the addition of an elaborately carved ivory horn. The tusk which forms the horn is divided into three sections separated by bands of interlacing scrolls, and the entire surface is a mass of ornament. The subject deals with the hunt; the larger group showing the finish, with the stag brought to bay by the hounds, surrounded by men on horseback, and others with large circular horns, against a background of foliage and distant landscape. The costumes of the huntsmen are such as were worn at the French Court in the latter part of the eighteenth century, al-

though the work might be either Flemish or possibly German. Ivory hunting horns or "Olifants" were used in England as early as the twelfth century, several having been presented to the Cathedral at Carlisle by Henry I. During the fourteenth century the sculpture of ivory was largely patronized, and several fine examples of horns of that period are shown in the South Kensington Museum. Other historic horns are those at Aix la Chapelle and in the Cathedral at Toulouse, the former being the (so-called) horn of Charlemagne, and the latter that of Roland.†

FOUR RENAISSANCE OBJECTS.—The small marble statue of Temperance, purchased out of the Rogers Fund and now placed on exhibition, is a good example of a school of sculpture to which but scant attention has been paid by museums. Essentially Gothic as they were at the opening of the fourteenth century, that great family of sculptors, the Pisani, retained even in their later productions—and we are given here a work of the third quarter of the century or even later—a certain delicacy and grace of their own. Nino Pisano, to whom the statue is attributed, we usually know in figures that have a gayer air. The subject in this instance may account for the great sobriety of mien.

A terra-cotta relief of the Virgin and Child, by Jacopo della Quercia, makes us realize the awakening change that was taking place in the thought of Italy at the opening of the fifteenth century. The Virgin has ceased to be the austere, unapproachable being of an earlier period, the Child has become akin to our human children. Yet there is no lack of dignity, even grandeur—Jacopo's very excellence being found in the fact that he combined much of the great feeling of the Middle Ages with an understanding of the new human life.

The front of a *cassone* or chest, representing the taking of Salerno by Robert Guiscard, the probable date of which is suggested as 1420, is an interesting work,

† Ivories Ancient and Medieval in the South Kensington Museum. London, 1872.

*Palliser, A. History of Lace, p. 440. London, 1902.

Lefebure and Cole. Embroidery and Lace, p. 253. London, 1886.

not only for its color and finish but because of the success here achieved in turning to greatest decorative advantage the various groups, the standards, and even the white tents, of a besieging army, as it moves toward the object of its prey. All of these elements are here translated into flat bits of almost solid color, strongly accentuated by the frequent use of black and placed upon a background of grey green. With the exception of two of the *cassoni* in the Jarves collection at New Haven—those superb panels attributed to Dello Delli—this one may be accounted as fine an example of such decorative painting as could be found, satisfying as it does one's sense of color, of ordered and complete composition, and of fine surface.

Finally, as the fourth object of new interest, we have one of those tabernacles with which the beauty-loving Italians were wont to decorate their chapels or even the corners of their streets. Two *putti* appear on the exterior of the doors that protect the terra-cotta within, one of them carrying a shield with the arms of the man who will thus honor the Madonna; on the inner side are painted Saint Catherine

and Saint Francis, possibly the patron saints of two members of the family who bear their names; finally the Madonna herself caressing her Child, while angels adore them. No pains have been spared in lavishing upon her gold and soft bright color, or in enriching her shrine with ornament of every kind. L. M. P.

A PAINTING BY BIERSTADT.—One of Albert Bierstadt's most famous pictures of a subject often painted by him, "The Rocky Mountains," and which, it may be mentioned as attesting his popularity, was sold to James McHenry of London for \$25,000, has now found a permanent place in the Museum's collections, where it will worthily represent this artist, who, born and trained in Düsseldorf, the school of so many pictures of our landscape school, early adopted this country as his home. Mr. Bierstadt's work is inseparably connected with our art movement of the nineteenth century—a movement which counted among the forces contributing to its energy such men as Cole, Hart, Church and Whittredge, and it will fill a place in the Museum's historical list hitherto vacant.



MADONNA AND CHILD, ATTRIBUTED TO ROSSI